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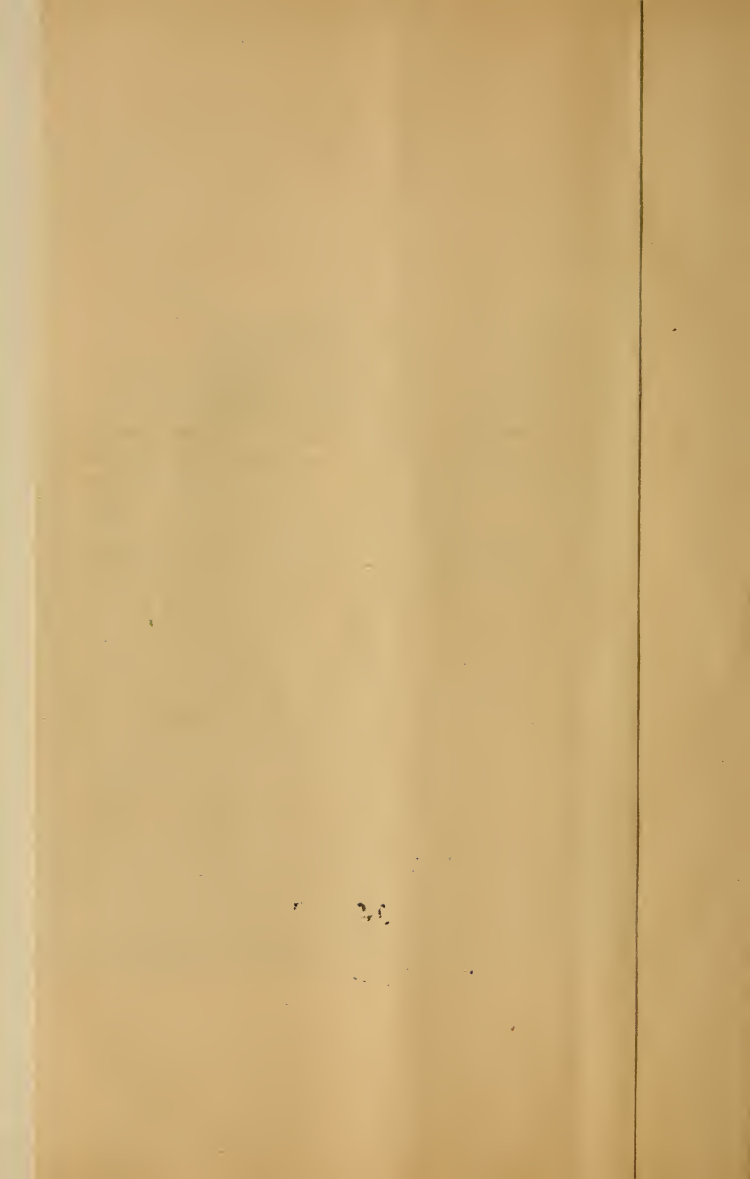
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HISTORY

AND

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DESCRIPTION

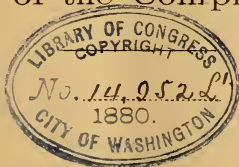
OF THE

Capitol at Albany

FROM THE "ALBANY HAND-BOOK FOR 1881," TO BE
PUBLISHED IN DECEMBER, 1880.

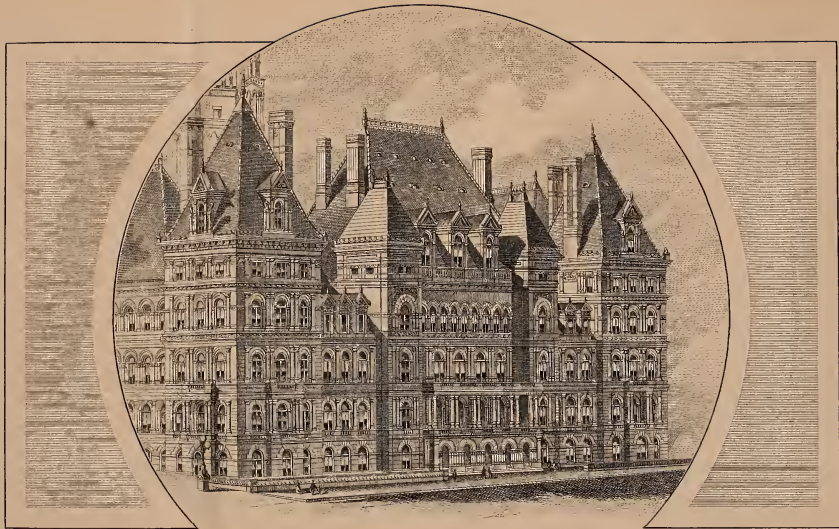
By Henry P. Randall

With Picture of the Completed Portion.



ALBANY, N. Y.

1880.



NEW CAPITOL.

Lith by Weed, Parsons & Co Albany NY

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THE CAPITOL AT ALBANY.

[From the "Albany Hand-Book for 1881,"* to be published in
December, 1880.]

Introductory.—The traveler who for the first time approaches the ancient city of Albany from any direction, sees looming up before him a vast unfinished edifice so much above and beyond all other surrounding structures, that he has no hesitation in exclaiming "It is the New Capitol!" Like St. Peter's at Rome, it needs no chaperone to announce its name; no guide-book to explain its object. Its fame as the grandest legislative building of modern times is already co-extensive with civilization, and each day of the year brings scores of the curious from near and from far to view and admire its majestic proportions, its grandeur of design, its beauty of ornamentation; and while its critics have been many, and not always kind, all are ready to concede that it is one of the architectural wonders of the nineteenth century.

History.—The old capitol (built

in 1806–8, at an expense of \$110,685.42) had been found wholly inadequate, and for many years there was much discussion about a new legislative building and where it should be erected. New York city had long coveted the capital, but the central and western portions of the state, while not altogether satisfied with having it where it is, were still more averse to seeing it moved down the river. The consequence was, it remained at Albany, where it will remain, we may safely say, for many, many years to come.

THE FIRST DEFINITE ACTION taken by the legislature on the subject was April 24, 1863, when Senator James A. Bell, from the committee on public buildings, offered a resolution (which was adopted) that the trustees of the capitol and the chairman of the committee on public buildings be authorized to procure suitable plans for a new capitol, and report to the next legislature. They

did so, recommending the plans submitted by Fuller & Jones. Early in 1865, a committee was appointed by the senate to ascertain by correspondence with various municipalities on what terms the necessary ground and buildings could be obtained. New York showed her desire for the honor, by offering a site on the Battery, or at City Hall park, or in Tompkins square, or in Central park, or in any public place, and also proposed to erect all the necessary buildings free of expense to the state; and, in addition, build an executive mansion on Fifth avenue, opposite Central park. Yonkers, Saratoga, Athens, Whitestown, Argyle and Sing-Sing made liberal offers; Buffalo, Oswego and Ithaca declined to entertain the proposition, as did Sandy Hill.

"If," wrote the worthy president of that virtuous village, "the time has come when our capitol is to go to the highest bidder like most everything that has any connection with our present legislation, then I would frankly say that our people are not the ones to offer large bribes or inducements for the purpose of building up their place or people to the detriment and inconvenience of all the rest of the people of the state."

The first committee (appointed

April 24, 1863) had suggested in their propositions for plans that they should be made with reference to the square about the old building as the site for the new one. The city of Albany now offered to convey to the State the lot adjoining, occupied by the Congress Hall block, or any other lands in the city required for the purpose.

On the 1st of May, 1865, an act was passed (Chapter 648) authorizing the erection of a new capitol, whenever the city of Albany should deed over the land proposed, providing for the appointment of three commissioners, and appropriating \$10,000 for the commencement and prosecution of the work.

On the 14th of April, 1866, the city having made good its offer at an expense of \$190,000, an act was passed ratifying and confirming the location of the capitol, and May 3d of the same year, Hamilton Harris, John V. L. Pruyn, of Albany, and O. B. Latham, of Seneca Falls, were appointed New Capitol Commissioners.

On the 22nd of April, 1867, an act was passed appropriating \$250,000 for the new capitol, but providing that no part should be expended until a plan had been agreed upon not to cost when completed more than four millions. A plan submit-

ted by Thomas Fuller was adopted, and he was appointed architect, and William J. McAlpine consulting engineer.

WORK BEGUN.—On the 9th of December, 1867, the excavating was begun on the corner of Hawk and State streets by John Bridgford, who had under him 100 men.

On the 19th of May, 1868, an act was passed appropriating an additional \$250,000, and adding to the commission Messrs. James S. Thayer, Alonzo B. Cornell, William A. Rice, James Terwilliger and John T. Hudson. The commission were also authorized to take as additional land one-half the block adjoining Congress Hall block on the west, and to change the plans at their discretion, with this proviso: That if they were so changed that the building would cost more than four millions, the commissioners were not to proceed to construction till such plans were approved by the legislature.

Meantime work had been delayed for a year, in order that the additional lands might be secured. On the 2nd of October, 1868, the commissioners having come to the conclusion that preparing the land was not included in the term "construction," the demolition of houses on State, Washington, Spring and Hawk

streets was begun, and in December following, 400 men and 200 teams were employed carrying the earth that had been excavated and depositing it down the bank at the corner of Swan and Canal streets.

THE ENLARGED PLANS, prepared by Fuller and Laver, were duly reported to the legislature and approved by act of May 10, 1869.

THE FOUNDATION.—The first stone in the foundation was laid July 7, 1869, by John V. L. Pruyn. This foundation, although, of course, out of sight, and scarcely thought of by the ordinary visitor, is a wonder in itself. In the first place, excavations were made to an average depth of 1543-100 feet below the surface. Then a bed of concrete, 4 feet thick, was laid constituting a stone floor which will grow harder and harder as time rolls on. The sub-basement extends down 19 feet 4 inches, and contains 735,000 cubic feet of stone, while the brick walls from 32 inches to five feet thick contain between ten and eleven million bricks. The foundation of the main tower is 110 feet square at the base, tapering to 70 feet square at the basement floor. In this sub-basement are no less than 144 different apartments used for heating, storing and ventilating purposes.

THE CORNER STONE was laid

with great ceremony, by the grand lodge of Free and Accepted Masons on the 24th of June, 1871. The exercises took place in the midst of a drenching rain, but were said to have been witnessed by at least 20,000 persons. Addresses were made by Hon. Hamilton Harris and Gov. John T. Hoffman.

Since that time work has progressed, sometimes faster and sometimes slower, with occasionally an entire cessation for lack of funds as in 1874, when it stood still six months. The enterprise like all other great undertakings has met with obstructers and fault-finders innumerable, from the workman discharged for incompetency to the governor who called it a "public calamity."

The prevalent opinion that no public work of this magnitude can be carried on without unlawful gains to some one, has led many to suppose that such is the case with the new capitol. Charges of various kinds have time and again been made orally and in the newspapers, and many tedious investigations have been instituted, the details of which it is as impossible to enter into here, as it is unnecessary. It is only just to say, however, that while the whole system of erecting public buildings by commissions,

has on general principles been condemned as unwise, nothing against the personal character of either or any of the commissioners or superintendents was ever substantiated.

CHANGES IN COMMISSIONERS.—In April, 1871, the commission was so changed as to be constituted as follows: Hamilton Harris, William C. Kingsley, William A. Rice, Chauncey M. Depew, Delos De Wolf and Edwin A. Merritt.

In February, 1875, Mr. Hamilton Harris, who had been chairman of the board for nearly ten years, resigned. Resident here in Albany, and from the first, deeply interested in having a capitol worthy of the Empire State, his services during the critical periods in the building's history have been of incalculable value and after his resignation, as chairman of the finance committee of the senate at a time when a most determined opposition to any further appropriations was made by the New York city press, he again fought the battles of the capitol through to victory.

On the 21st of June, 1875, the entire old board was abolished, and the lieutenant-governor (William Dorsheimer) the canal auditor (Francis S. Thayer) and the attorney general (Daniel Pratt) were constituted a new board. Of this board, Lieut.

Gov. Dorsheimer took an active interest in completing and furnishing the interior, and much of its present sumptuousness is due to his taste.

This board of commissioners was superseded by the successors to these several offices, and the commission as at present constituted consists of the lieutenant-governor George G. Hoskins, the attorney-general, Hamilton Ward; the auditor of the canal department, John A. Place.

CHANGES IN SUPERINTENDENTS.
In December, 1872, John Bridgford, the first superintendent was retired, and June 11, 1873, William J. McAlpine, who from the beginning of the work, had been the consulting engineer was appointed superintendent, and remained such till May 29, 1874, when James W. Eaton was appointed in his place, and still holds the position.

CHANGE IN ARCHITECTS.—With the abolition of the old commission in 1875 came a change in architects. Mr. Thomas Fuller being superseded by an advisory board consisting of Frederick Law Olmstead, Leopold Eidlitz, and Henry H. Richardson, all of New York.

Up to this time the exterior walls had been carried up, upon the Fuller plans, a working model of which had been constructed at a cost of

\$3,000, and which was on exhibition for several years. Pictures of the capitol as it was to have been, had also gone broadcast over the land and world. This plan was that of the Italian Renaissance which was now modified to the Romanesque, but work had not proceeded far when the legislature passed an act directing a return to the original style and that the building be carried up to the roof, in accordance therewith. This has been done so far as possible, although the result is what is called by architects the Free Renaissance, in which the north centre has been completed, a correct view of which is given in the lithograph accompanying this sketch.

OCCUPIED BY THE LEGISLATURE.
—The capitol was first occupied by the legislature January 7, 1879, the senate meeting in the court of appeals room, the assembly in the assembly chamber. The same evening a grand reception was given by the citizens of Albany, when 8,000 people were present. Gilmore's band, of New York, and Austin's orchestra, of Albany, furnished the music. The supper by the Lelands was served under a canopy in the central court.

The formal occupation took place on the evening of February 12, 1879

when in the presence of both houses of the legislature, the court of appeals, the state officers and others assembled in the assembly chamber, prayer was offered by Rt. Rev. William Crosswell Doane, D. D., and addresses were delivered by Lieut. Gov. William Dorsheimer, Speaker Thomas G. Alvord and Hon. Erastus Brooks.

COST THUS FAR.—The following figures taken from the books of the comptroller show the amounts actually paid each year by the state towards the building of the new capitol, the fiscal year ending September 1:

1863.....	\$51,593 66
1864.....	9,453 55
1865.....	10,860 08
1866.....	65,250 00
1867.....	10,000 00
1868.....	50,000 00
1869.....	451,215 63
1870.....	1,223,597 73
1871.....	482,942 37
1872.....	856,106 98
1873.....	1,175,600 00
1874.....	610,275 16
1875.....	1,392,712 08
1876.....	908,487 92
1877.....	728,220 20
1878.....	1,075,700 00
1879.....	982,836 44
1880.....	908,363 56
	<hr/>
	\$10,993,215 36

This includes the cost of the land with the exception of what was given by the city of Albany (\$190,000.)

Description.—No adequate idea of the future surroundings of the capitol can be obtained from present appearances, but when the old capitol and state library are demolished, and the grounds they occupy, together with those in front, are laid out as they will be, under the supervision of Frederick Law Olmstead, to whom the New York Central park owes so much of its beauty, the approach to this stupendous pile will be in keeping with the edifice itself. The situation is a most commanding one. The Capitol square, which embraces all the land between Eagle street on the east and Capitol place on the west, and between Washington avenue on the north and State street on the south is 1,034 feet long by 330 feet wide, and contains 784-100 acres. The elevation of Capitol place is 155 feet above the level of the Hudson and the ground falls off to the eastward 51 feet. In front, State street stretches away towards the river, one of the broadest and handsomest avenues in the country.

The entrance to the building at present is from Washington avenue. When completed, admission may be had from all four sides, the main

entrance on the east being by means of magnificent porticos and terraces, of which, as yet, no vestige is seen.

THE SIZE of the structure impresses the beholder at once. It is 300 feet north and south, by 400 feet east and west, and with the porticos will cover three acres and 7 square feet. The walls are 108 feet high from the water table; and all this is chipped out of solid granite brought, most of it, from Hallowell, Maine.

There are other buildings which in the mere matter of area exceed this one. The capitol at Washington for instance, covers a little over three and a half acres, but it is of marble and of sandstone painted white. The new city hall in Philadelphia, covers nearly $4\frac{1}{2}$ acres, but that also, is of marble. The government buildings at Ottawa, Canada, are of sandstone. All lack the massive effect which this great pile of granite invariably produces. Its outer wall at the base, is 16 feet 4 inches thick.

Entering the building at nearly a level with Washington avenue, the visitor finds himself, in what in the original designs was called the basement story, underneath ponderous arches of stone. The floor is handsomely tiled: here are telegraph offices, committee rooms, etc., but nothing to long detain the visitor,

unless it be to glance at the central court, 137 feet by 92, which extends an open space to the sky. This will, doubtless, in time be ornamented with a fountain, statues, etc., but at present only affords much needed light and air.

THE GRAND STAIR CASE.—Passing along to the left and turning a corner, we come to the grand stair case, which, considering the difficulties to overcome because of its position, may justly be styled a triumph of art. It is of sandstone, its ascent is easy, its design vigorous and scholarly. At one side is an elevator (one of five which are kept running during the session of the legislature), but the visitor in order to leisurely study the beauties of this grand stairway, will generally prefer to walk. This feature suffers somewhat from the imperfect light; for though the whole top opening has been glazed, the details of the lower flights cannot be well seen.

THE GOLDEN CORRIDOR.—On arriving upon the next floor, the first thing to attract the eye is the Golden Corridor, a vision of beauty which brings an exclamation of delight to every lip. It is 140 feet long by 20 wide and about 25 feet high, extending along the whole "court" side of the north centre. Seven large windows opening upon

this court divide the corridor into bays, 20 feet square. Each bay is bounded by piers between which arches are turned and these arches sustain a low and ribless groined vault. Mr. Montgomery Schuyler writing in *Scribner's Monthly* says: "The piers are covered with a damask of red upon umber. The angle moldings are solidly gilded. The crimson wall screen on both sides is overlaid with a simple reticulation of gold lines framing ornaments in yellow. The whole vault is gilded and upon its ground of gold, traversing each face of the vault, is a series of bands of minute ornament in brown, scarlet and deep blue. The method—this close mosaic of minute quantities of crude color—is entirely Oriental; and the effect is Oriental also. The varying surfaces of the vaulting, each covered with fretted gold, give a vista, lengthened by the dwindling arches, alive with flashing lights and shimmering shadows; and under the iridescent ceiling there seems always to hang a luminous haze. In the quality of pure splendor there is no architectural decoration in this country which is comparable to this."

During the sessions of the legislature the spaces in front of the windows are filled with rare exotics,

and altogether affording a desired relief from the heavy effect produced by such a mass of granite. Here in time, will be placed statues of public men and possibly other work of art.

COURT OF APPEALS.—Stepping through a door to the right, in an instant the scene changes. We are in the chamber of the Court of Appeals the highest tribunal in the state. Here is the abode of wisdom, dignity and justice, where a riot of color such as we have just left would be clearly out of place. The room is 60 feet square and 25 feet high, subdivided into parallelograms one twice the width of the other, by a line of red granite columns carrying with broad low arches a marble wall. The walls are of sandstone, visible in some places but covered in most with a decoration in deep red, and with the tall wainscoting of oak, which occupies the wall above the dado of sandstone. The ceiling is a superb construction in carved oak carried on a system of beams diminishing in size from the great girders supported by great braces which stretch from wall to wall, and finally closed by oaken panels, profusely carved.

THE ASSEMBLY CHAMBER.—Ascending another flight of the grand stair case, we come to what is, with-

out doubt, the grandest legislative hall in the world, the assembly chamber, 84 by 140 feet, including the galleries, although the chamber proper is but 84 by 55. Four great pillars, four feet thick, of red granite, sustain the largest groined stone arch in the world, the key-stone being 56 feet from the floor. These pillars and the arch which springs from them are the most striking features of the room, but it will bear a world of study. Mr. Schuyler says: "The perspective of the room is so arranged that from the entrance one looks through the large end of the telescope, as it were down vistas framed in arches narrowing and vaults hanging lower as they recede, from the great red pillars on either hand along the vast and ever varying surfaces of the ceilings, their creamy sandstone faces divided by the sweeping lines of the deeper toned ribs and arches that uphold them, and fretted with wide belts of ornament climbing their climbing courses, touched with the gleam of gold and standing out from hollows filled with deep ultramarine and burning vermilion to 'the dark backward and abysm' of the remotest vault. Through the lower arches one sees the opening of the windows which flood the transept, not with the dim religious

light of old cathedrals, but with naked and open daylight. Around them wheel the intricate arabesques of their arches defined against a ground of vermilion and circled with bands of gold. Above and between the lower three, beneath the broad belt which is some day to carry a sculptured procession, the whole wall is covered with arabesques in a field of dull red. Above the upper arcade are glimpses of the draperies and the attitudes of colossal painted figures.

"One feels at once in this great stone room that he is in the presence of a noble monument, and that in what a musician would call the 'dispersed harmony' of this hierarchy of ordered masses, and this balance and opposition of sweeping curves there has been achieved in the America of the nineteenth century a work not unworthy to be compared with what has been done in more famous building ages. When the shock of such an impression has subsided, and he has time to examine the sources of this effect, he finds them in the general conception of the room rather than in any of its parts, or in any aggregation of them less than the whole. Here is a distinctly gothic room, which in its plan has so many resemblances to a mediæval church

that it cannot be described without using the terms of ecclesiology, which yet has probably never reminded a single visitor of a church. Its civic character has been impressed upon it by the force of design alone, and mainly by the modeling of its masses, after the noble arrangement which this modeling assists. There is a vigor in it which reminds one of Romanesque or early gothic, but it has none of the rudeness of Romanesque vaulted architecture, and none of the tentative imperfection of early gothic work. Except in one conspicuous instance, the structure is completely developed, and complete development is the mark of the perfected gothic. This completeness, however, nowhere degenerates into the attenuation that comes of excessive subdivision—nowhere into a loss of that sense of power which belongs to unhewn masses fulfilling structural necessities. There is nothing here of which one may say: "Twere to consider too curiously, to consider so." Neither is there anything of that ascetic intensity which most of all has set its stamp upon the ecclesiastical work of the middle ages. This work is as daylight as Grecian Doric. It is frank and manly, and it is eminently alive—distinctly a product of our time."

THE ALLEGORICAL PICTURES.—No one feature of the capitol has caused more comment than the pictures that occupy the upper portion of the north and south walls of this chamber. They were painted by the late William M. Hunt, one of the greatest of American artists, and possess a melancholy interest from the fact that they are the only work of the kind he ever did. He received for his services the sum of \$15,000.

The space covered by each is 15 by 45 feet. That on the northern wall represents the allegory of Armujd and Ahriman, or the flight of evil before good, or, as it is more generally interpreted, the Flight of Night. The Queen of Night is driving before the dawn, charioted on clouds drawn by three plunging horses, one white, one black, one red, without other visible restraint than that of a swarthy guide, who floats at the left of the picture, and whose hand is lightly laid upon the head of the outermost horse. At the right of the goddess, and in deep shade, is the recumbent figure of a sleeping mother with a sleeping child upon her breast.

The picture on the southern wall represents the Discoverer standing upright in a boat, dark against a sunset sky, Fortune erect behind him trimming the sail with her lifted left hand while her right holds the

tiller. The boat is rising to a sea, and is attended by Hope at the prow with one arm resting on it, and one pointing forward; Faith, whose face is buried in her arms, and who is floating with the tide, and Science unrolling a chart at the side.

VAN BRUNT'S CRITICISM.—Henry Van Brunt in an article in the Atlantic Monthly (May, 1879), characterizes these pictures as "the most important of the kind yet executed in this country," criticises them at length as architectural decorations, and concludes as follows: "We cannot but consider that the opportunity has been misunderstood in a fundamental point, and that work of a far lower grade, than that of Mr. Hunt would have better served the purpose. With all his strength of will, with all his skill in the adaptation of his tones, and all his fiery determination of drawing, he has been unable to conquer a right to fill such spaces with such work. It is a waste of great resources."

The writer then proceeds to consider these works of art simply as pictures and says: "The artist has symbolized the simultaneous occurrence of the revival of letters and the discovery of America by the allegories of the Flight of Night and the Discoverer. The former has in its elements long been familiar to

those who frequented Mr Hunt's studio. It is in fact a flying cloud, the substance and movement of which is figured by the suggestion of an aerial chariot drawn by three plunging steeds, to the mane of one of which clings a torch-bearing groom rather guiding than restraining the downward flight. High upon the cloudy seat, sits a female figure directing the vision with a gesture of her hand; and below, enveloped in a shadowy fold of fleecy drapery dimly portrayed, is a sleeping woman with a child, and over her hovers a little protecting spirit. The visionary character of the composition is unencumbered by any material appliances. There are no reins, no harness, no chariot, no wheels. It is a precipitous movement of vapor poetically set forth with a superb flight of horses, and enough of human interest in the figure to suggest a meaning which each can interpret in his own way. It is a very fine point in the sentiment of the picture that the allegory is not forced upon the spectator by the insistence of vulgar accessories. The horses are drawn with magnificent spirit and with the confidence and *élan* of a master. The human figures are little more than suggestive; they are fleeting visions,—a part of a cloudy pageant When illuminated by bright sun

light, or by the artificial lighting of the chamber at night, the vigorous mechanism of outline and color which are contrived to produce an effect, are somewhat unpleasantly betrayed. In the half light of the afternoon, the very qualities which are crudities at other times contribute to make up a pictorial harmony of the most effective and poetic kind.

“The same may be said with even greater force of the Discoverer. A Hamlet like man, in armor and cloak, stands conspicuous in a boat riding half disclosed upon a billowy swell of the ocean. Behind him, at the helm and holding a bellying sail of drapery, stands a winged female figure in an attitude of dignity, somewhat like that suggested by the Venus of Milo; and upon the prow, with her outlines defined against a bright rift in the western sky, leans a spirit of the water, with a frank, onward look and a gesture significant of confident hope. This figure seems to us the best in the group; it is beautifully drawn, and plays a happy part in the composition. Two other female figures float upon the waves. We have thus Fortune at the helm and Hope at the prow. The guide-book shall interpret the rest of the allegory, which to us, as compared with that

portrayed on the opposite wall is wanting in significance, and made up of too many elements and of too much of materialism to leave upon the mind a concrete poetic image. The composition is wanting in simplicity, and the effect of the whole depends upon a momentary incident; the next instant of time beyond that depicted, the next wash of the uncertain billows, will evidently throw the whole group into confusion. This impending catastrophe seems in some way to detract from the dignity of the allegory. The masters of the Renaissance, when they chose a sea pomp for their subjects, such as the Triumph of Galetea, the Rape of Europa, and the Venus Anadyomene managed to spare us from doubts of this kind by a more multitudinous grouping of figures capable of falling into new combinations without loss of harmony. But Mr. Hunt's allegory is disjointed, and appears to need some harmonizing element to give us that feeling of security which accompanies the floating and flying group of Guido, Rubens, and Annibale Caracci. The idea of the Flight of Night is in this respect admirable; in a moment the cloudy vision will have departed leaving a serene sky, and space for all the succeeding pageants of civilization.”

THE FURNITURE and belongings of the assembly chamber are in excellent taste. A handsome red carpet covers the floors; the curtains are of rich colors; the desks are of solid mahogany; the chairs are upholstered in red leather; the gas fixtures are in the shape of standards of bright brass, and when the room is lighted at night, the scene is brilliant beyond description. On Monday nights when the assembly is usually in session, the galleries are thronged with ladies, attracted, it is feared, more by the elegance of the legislative halls, than by the eloquence of the legislators.

OTHER ROOMS.—There are other rooms in the completed part of the building, but none of them are of striking interest to the visitor, who will find in the halls already alluded to, enough to examine and admire for hours. The committee rooms, libraries, mailing room, document rooms, post-offices, etc., are all convenient, and well appointed.

The Uncompleted Portion.—To the uncompleted portion the visitor is not allowed access. This comprises the entire front of the building, the southern half and the west end. It is expected, however, that the governor's rooms and the senate chamber will be in readiness by the 1st of January, 1881. The former, or the executive chambers, as they are called, are in the south-east corner, on the same floor with the court of appeals, a most charming location. The rooms are being fitted up with great elegance. The senate chamber on the floor above, will be one of the finest rooms in the building. It is now being finished in Tennessee marble, chaste and beautiful. The corridors in this portion are also being wainscoted with marble.

The state library which will oc-

cupy the entire front of the two upper stories, is believed will be the most attractive room, perhaps, in the world. In height it will be two of the outer stories. The view from its windows will be of entrancing loveliness, overlooking the city, and for many miles up and down the beautiful Hudson.

Of these uncompleted portions it is not now our province to speak, but taking what has already been done by the present architects and superintendent as an earnest of what they will accomplish in the future, there is every reason to believe that the building as it approaches completion will each year become more and more the pride and glory of the Empire State.

The money expended in its construction will not have been wasted. It is true the legislature of New York might have deliberated in halls that would not have cost a tenth part as much; but the capitol of such a state should mean something more than mere rooms in which laws are made and mended. It should be, as this is, a grand monument to the spirit of progress and civilization.

And the influence of such an edifice is not confined by the boundaries of states or countries. The fine arts everywhere are stimulated and strengthened by such a structure. As Clarence Cook says:

“There is nothing like a great architectural undertaking, with its implied accompaniment of sculpture and painting to create a love of art in a community, and New York has the proud distinction of being first of the States of the Union to have lighted in her capitol a beacon fire that shall call all the arts together and set them at work in noble tasks for her behoof.”

CAPITOL COMMISSIONERS.

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GEORGE G. HOSKINS.

The Attorney General,
HAMILTON WARD.

The Auditor of the Canal Department,
JOHN A. PLACE.

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HISTORY

AND

DESCRIPTION

OF THE

Capitol at Albany

With Picture of the Completed Portion.

ALBANY, N. Y.

1880.

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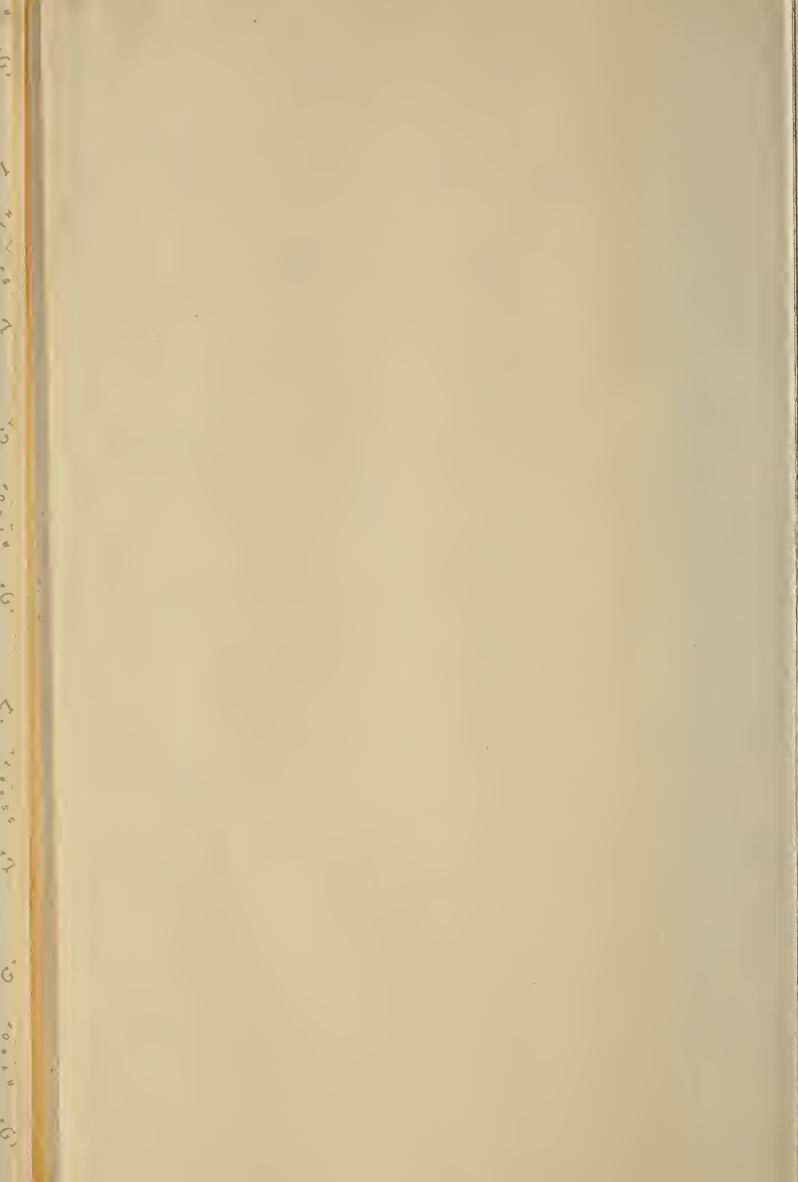
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